
There is a new contention for the "happy ending." It is an old, old controversy, but it has new matter. The subject is Parker and Carson's beautiful romance, "Rosemary," which was offered at the Coates the Dast week by Mr. Drew and his company.

There has always been more or less confliction between art and sentiment, especially in this country. Americans want what they want, and it is difficult to make them understand that they should enjoy what they do not like. In the theater they care little for the whys and wherefores of what is offered them, so long as the effects are pleasing. They are whimsical and inscrutable, but they never demand truth at the expense of the agreeable. Theatrical managers understand this dominion of sentiment and studiously cater to it. Many a play has been rejected because it followed a given theme to a disagreeable, though natural, conclusion. Sometimes the dramatist has been persuaded to rewrite the last act in order to joily up the audience, and in this revised form he has found more ready acceptance. By and by he learns for himself that the people go to the theater of the control of

act in order to jolly up the audience, and in this revised form he has found more ready acceptance. By and by he learns for himself that the people go to the theater for superficial entertainment and not for thoughtful contemplation.

Messrs, Parker and Carson, being Englishmen, are less impressed with the demands of playgoers' sentiments than are American playwrights. Otherwise they would hardly have dared to introduce so remote and gloomy a sequence to the beautiful love story related in the first three acts of "Rosemary." If they had consults of "Rosemary." If

LOUIS JAMES IN "THE CAVALIER OF FRANCE."



Mr. Louis James seems to have made a distinct hit in his new romantic drama, "A Cavalier of France," written for the actor by Mr. Espy Williams. The new play, for which Mr. James' managers, Messrs. Wagenhals & Kemper, have supplied complete and elaborate staging, was first presented in Winnipeg, Manitoba, a few weeks ago, and since that time has been successfully given in several cities of the Northern states. It will be seen at the Grand one week from to-day. The title part, otherwise Rene de Froisac, is said to be on the order of Stanley Weyman's heroes. The action is based upon the loss of a jeweled garter of Marguerite, queen of gin to-morrow morning.

en to dignify Sir Jasper with the strength to make a great sacrifice, and give a grue-some picture of the same character, fifty years later, when he is the only survivor years later, when he is the only survivor among all the personages known and enjoyed in the first acts. It is a truthful, and is intended to be an impressive pleture; but it is pathetic, and the public does not want pathos in a concluding scene. That is the reason so many have said, since witnessing "Rosemary," that if they had known what was coming they would have left the theater at the end of the third act.

act.
This criticism is so general and emphatic that it seems impossible that the piay should have had any vogue in this country, in spite of its beautiful first part, but for the popularity of Mr. Drew and the association of Miss Adams, who, last season, was the Dolly Cruickshank.
The authors of "The Open Gate" and "Sweethearts" followed similar themes, but found a means to bring their long separated lovers together before the audience was dismissed. In the latter, Mr. Gilbert, who has always appeared to us as a cheerwas dismissed. In the fatter, and other, who has always appeared to us as a cheerful soul, made his two-act sketch a fantasy on one man's fickleness, but rewarded the one and forgave the other to everyone's detact.

and forgave the other to everyone's delight.

But even from the standpoint of art, pure and simple, there is ao reason why the authors of "Rosemary" should have insisted upon so depressive an ending to their play. It is not clear why they followed Sir Jasper to the age of mental irresponsibility. They could have made him old and yet left him in full command of his faculties, then it would have been possible to point a moral or a sattre on the constancy or failure of his passion. As it is, he is in chattering dotage, scarcely able to comprehend the notes from Dolly's diary, found in the room he had purchased and retained all those years as a sanctuary—just able to recall, in a feeble way, the significance of the rosemary he has kept about him for fifty years.

Thomas Nelson Page, in his similar romance, "The Old Gentleman of the Black Stock," had a more delicate and more pleasing conception of a similar situation. In his last hours Basham Miles was attended and caressed by the deceased Betsy's daughter, a counterpart of Basham's early love, "Yere was solace and comfort if not recompense." "Mr. Nelentine's Christmas," in which

sy's daughter, a counterpart of Basham's carly love. Fere was solace and comfort ff not recompense.

"Mr. Nalentine's Christmas," in which Sol Spotth Russell has achieved his greatest artistic success, shows us an octogenarian whose intimates have all gone before, but who sets his table for the Christmas dinner at which they were wont to join him, imagines his old friends back again, calls them by their several names and lives over the past in tender, whimsical fashion. The character, though stooped and enfeebled by years, inspires affection.

But the last act of "Rosemary" is little more than a study in irresponsible senility. Whatever the logic of the situation, it is an unnecessary elaboration of weakened mentality and physical decay. It has no ethical relation to the preceding acts, since the character has ceased to be responsible. It is both consistent and artistic however, disagreeable as it may be to some. Another notable weakness in the play is the scene between Sir Jasper and Jogram in the third act, This high tragedy demonstration is out of harmony, both as written and as acted by Mr. Drew and Mr. Harkins. It could be very greatly improved by a more conservative interpretation.

But if "Rosemary" is uneven it is admirable in parts. The postchaise colloquy is the first set the markets of the second colloquy.

The Gladiator. "Romeo and Juliet" and "Julius Caesar." The sale of seats will begin to-morrow morning.

play, and were particularly layish in their applause. Robson replied: "You should have been in front last night, general, when they were as cold as icicles. They had plenty of big wigs, but great people have a peculiar fashion sometimes of showing their appreciation of great things. The wittlest lines of the divine master received little attention, but in the second act, when a little negro boy about 16 years old, appeared as a page, his funny black face wreathed in smiles, the grave senators leaped to their feet and tairly shouted with laughter. Shakespeare was forgotten, and a pair of supreme court judges assisted the cheering audience in bringing the little fellow in front of the curtain.

"That reminds me," said Lawrence Barrett, "of what Miss Ellen Terry told me the first time she played in 'Romeo and Juliet.' She met the Earl of Beaconsided after the performance and asked him how he liked her Juliet. He replied that he was sure she was good, but he thought the best thing in the play was where the old druggist sold the polson to Romeo."

"I can ring the curtain down on something quite as strong as that," said Mr. Robson, "I remember at a dinner given me in Boston, a prominent minister, a mild-mannered, kindly divine of the old school, met me, I was the first actor he had ever met, and we had quite a little chat. When I was about to leave he patted me on the back and said. My dear fellow, you are nearing my age. You appear to be a good man and a clever one, but how sad it is to have wasted all these years of your life as a circus rider. I did not correct him. You see the old man's knowledge of the stage was a little mixed, and he regarded the whole show business in the light of a circus performance."

The above incident recalls to mind the fact that Lawrence Barrett had few greater admirers than Mr. Robson. Seon after Mr. Barrett shad mr. Booth, "labout bink that's fair. I like that pleture there is don't

sical fashion. The character, though stooped and enfeebled by years, inspires affection.

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But if "Rosemary" is uneven it is admirable in parts. The postchaise colloquy in the first act, the meeting of Sir Jasper and Dolly in the second and the diary episode in the third are exquisite germ.

The same irregular quality will be found in Mr. Parker's other play. "The May flower," which will be seen here later in the season. If, in the course of time, we shall get a whole play representing Mr. Parker's other play, "The May flower," which will be seen here later in the season. If, in the course of time, we shall get a whole play representing Mr. Parker's other play, "The May flower," which will be seen here later in the season. If, in the course of time, we shall get a whole play representing Mr. Parker's other play, "The May flower," which will be seen here later in the season. If in the course of time, we shall get a whole play representing Mr. Parker's other play, "The May flower," which will be seen here later in the season. If in the course of time, we shall get a whole play representing Mr. Parker's other play, "The May flower," which will be seen here later in the season. If in the course of time, we consider constitutes a great actor? "A great actor, said Mr. Forrest, is one who can play there parts better than among them enumerated Cassius and Yorica."

"A Hired G

"A Hired Girl." which will be seen in Kansas City for the first time at the Grand opera house, commencing with to-day's matthee, is a musical comedy constructed solely for funnaking purposes. Unlike the misority of productions of its kind, it has guite a pretentious plot. Herr Ber Biotz, a graduate of the musical conservatory at Berlin, comes to America, and through the assistance of his friends secures a position as professor of music at Vassar college. A few years later he becomes infatuated with a young American girl and marries her. In order to live as bettis his position and surroundings, he is compelled to secure the

not consider that the work of the dramatist is over when the word "Curtain" is written at the end of the manuscript. He will, therefore, direct the stage management and rehearsals of his new piece himself, it will be taken to Birmingham, Manchester, Liverpool, Hull, Edinburgh, Sheffield, Cardiff and Nottingham.

He looked like a tramp, and as he walked dong the lower Rialto he stepped up to Mr. Weber, of Weber & Fields. "I am hungry; give me the price for a "Go away!" said Weber,
"Well, I was once an actor myself."
"What did you do?"
"Acrobat!"

'Acrobat!"
Then step right in. Show the what you d, and I will get up a subscription." "All right."

The tramp furned a somersault and five sliver quarters slipped from his pocket.

"Go away," said Mr. Weber, "you are no actor."—New York Journal.

no actor."—New York Journal.

It is reported that the French opera in New Orleans will be abandened. This is very significant of a change in the character of that city. For half a century, with few lapses, the opera has been loyally maintained by the people of New Orleans, and it has come to be one of the city's distinctive institutions. Even when the city was smaller and less prosperous than it is to-day there were enough of its music-loving residents of means to keep up an association for the support of this amuscioning the improvement of the series of the improvement of the properties of the improvement of the improvement of the properties of the improvement of the properties of the improvement of the properties of the improvement of the improvement of the properties of the improvement of the impr

Here is a literal copy of an Irish play bill published by the Kilkenny theater:
ON SATURDAY, MAY H, 1793.
Will be performed, by desire and command of several respectable people in this learned Metrapolish, for the benefit of MR. KEARNES, THE MANAGER,

The tragedy of
HAMLET, PRINCE OF DENMARK,
briginally written and composed by it
celebrated Dan Hyes, of Limerick,
and insarted in Shakespeare's

and married in Shakespeare's works.

Hamlet, by Mr. Kearnes, being his first appearance in that character, and who, be-tween the acts, will perform several solos in the patent bag-pipes, which play two tunes at the same time. on the patent bag-pipes, which play two
tunes at the same time.

Ophelia, by Mrs. Prior, who will introduce several favorite airs in character,
particularly "The Lass of Richmond Hill"
and "We'll Be Unhappy Together," from
the Rev. Mr. Dibben's oddities.
The parts of the king and queen, by directions of the Rev. Father O'Callagan,
will be omitted, as too immoral for any
stage. stage.
Polonious, the comical politician, by a young gentleman, being his first appearance in public.
The Ghost, the Grave-digger and Lacrtes Mr. Sampson, the great London Com The characters to be dressed in Roman rapes.

To which will be added an Interlude, in thich will be introduced several slight of and tricks by the celebrated surveyor, learning the several slight of the celebrated surveyor, the celebrated surveyor and the celebrated surveyor.

Hunt.
The whole to conclude with the farce of MAHOMET THE IMPOSTOR.
Mahomet by Mr. Kearnes Tickets to be had of Mr. Kearnes, at the sign of the Goat's Beard, in Castle street.
The value of the tickets, as usual, will be taken out (if required) in cardies, becon, soap, butter, cheese, potatoes, &c.—as Mr. Kearnes wishes, in every particular, to accommodate the public.
N. B.—No smoking allowed. No person whatsoever will be admitted into the boxes without shoes or stockings.

Charles Matthews had reached the allotted age of man before he played his farewell engagement in London. One night there was an inconscionably long wait in the performance of "My Awful Dad." After the statutory ten minutes had expired, and the curtain showed no signs of rising, one of the gods vociferated. "Do hurry along, or else Charley will be too old to act." The wit of the gallery is proverbial, and it was never more keenly exercised than on the first night of a London production some years since. The leading actor—a well known young man—took an unconscionable time a-dying, and ladded out the "lengths" with todious claboration. Whereupon a voice from the upfer regions excitaimed, "We hope we're not keeping you up, sir."

A new comedy, entitled "A Coat of Many Colors," was presented for the first time at Wallack's theater, New York, last week, and proved to be the first really substantial success of the season. The author is Madeleine Lucette Ryley, who with her last effort has four consecutive successes to her credit within three years. Few playwrights of the opposite sex can show such a record and as far as the women writers go there are none who can be legitimately considered her rival. Mrs. Ryley made her most effective bid for fame when, in presenting "The Mysterious Mr. Eugle" at the New York Lyceum last spring, she thoroughly upset the popular assertion that women have no sense of humor. In any event she proved a unique exception to the rule, for "The Mysterious Mr. Bugle" turned out to be a rollicking farce, and was conceded to be one of the fundlest and yet the most legitimate farce the American stage has produced in a decade. "The Mysterious Mr. Bugle" turned out who have no sense of the fundlest and yet the most legitimate farce the American stage has produced in a decade. "The Mysterious Mr. Bugle" will be seen in all the principal citles this season, with Mr. Joseph Holland and other members of the original cast.

May Irwin has given her old managers.

members of the original cast.

May Irwin has given her old managers. Rich & Harris, the shake and has started out with the backing of a man of many millions to monopolize the profits herself. Du Souchet's new play, "The Swell Miss Fitzswell," which he wrote for Miss May Irwin, was given its first production on any stage at the Taylor opera house in Trenton Friday night and made a decided success. The star and the play were received with enthusmsm by an audience which packed every part of the house. The comedy is skillfully worked out with the mest amusing results, it is said.

*********** DRAMATIC AND MUSICAL NOTES. 6

Sans Gene," under the direction of Kath-ryn Kidder, last season's star.

Charles B. Hanford, who was Edwin Booth's lending mon for years, says that Booth began his stage career at a weekly salary of \$4.

George Winter Marion Abbott will star in "Madame George Ellot's masterpiece, the dramatic oem entitled "The Spanish Gypsy," is to be dramatized for the use of Corona Ric-ardo by William Young, the author of In a few days Mr. Mansfield will com-nettee rehearsing "King Frederick Will-am," a romantic historical drama, a new day by an author whose identity is kept scret for the moment.

Sir Arthur Sullivan not long ago ex-pressed a desire for a libretto. The news-apers printed a reference to it, and three lays later 280 opera and operetta texts were lying on his table. days later 259 opera and operetta texts were lying on his table.

Charles Frohman has arranged for the reduction of Augustus Thomas play, Don't Tell Her Hurband," at the Columna theater, San Francisco, Mr. Thomas will leave for California to-day.

Paul M. Potter has sold to George Alexander the English rights to a new play, which will be produced at the St. Zames theater, Leaden, at the conclusion of the run of "The Tree of Knowledge,"

Julia Arthur has a play by Robert Bu chanan, called "A Nine Days Queen, which is founded on an incident in the lif of Lady Jane Grey. She will use it in case Mrs. Burnett's "A Lady of Quality" does not succeed.

Opia Rend's latest, "Shanty Town," on the "Old Homestead" order, for Tom Nawn has just been successfully produced in Bridgeport, Conn. Nawn being one of the best of natural Irish comedians, and Opia Read second to none in his line, insures a success.

Read second to none in his line, insures a success.

Negotiations are pending between James O'Neili and Joseph Hatton for the latter's play, "A Daughter of France," drammtized from his novel. "When Greek Meets Greek." Ohna Nethersole tried the play last winter, but its best part is a male role, in which Mr. O'Neill has much confidence.

Mr. Hall Caine's new story, "The Christian," has already been produced in dramatic form at Douglas, in the 1sle of Man, to an audience at £1 a head, the author taking the part of John Storm, Mrs. Caine that of Polly Love, Miss Caine that of Gory Quayle, and Master Raiph Caine that of Erother Audrew.

In the play written by the German emperor, to be performed in honor of the king of Italy, the rising sun appeared in one of the tablesus of Rome, but it was found that the orbecame up over St. Peter's, lenying the royal palace in the shadow. The emperor, therefore, as a matter of international courtesy, has ordered the sun to be left out.

Nelle, Lewis, one time and the well known.

pending arrangements should be consummated. The fact that Ellen Terry will play this season Mr. Whytai's one-act piece, "Agatha Dene," which she purchased when here, will serve as a good introduction of Mr. Whytai's dramatic work to English andieness

audiences.

Maud Huth is singing a negro song in "Courted Into Court" which tells the story of "a colored gentleman" who was hit on the head by a brick in the hands of an Irishman. It is by all odds the furniest comic negro song yet written, and Miss Huth sings it as no other singer in America can. It will take the place of "The New Bully" in popular favor.—Boston Herald.

Information of the highest authority aust

Huth sings it as no other singer in Anneica can. It will take the place of "The New
Bully" in popular favor,—Boston Herald.

Information of the highest authority just
received by way of London announces that
arrangements are almost concluded between the Lyric theater, London, and Benjamin D. Stevens, manager of the De Wolf
Hopper opera company, by which Mr. Hopper and his entire American company will
appear next spring at the Lyric in the
successful opera, "El Capitan."

Regarding "Miss Francis of Yaie," new
running with enormous success at the
Globe theater, London—the original home
of "Charley's Aunt"—Clement Scott, the
doven of London critics, says in the Dally
Telegraph, "We do not need the favces of
France that want deodorizing, and the
tedious theses of Germany, that need weeding, so long as we get from America such
an admirable example of wholesome unforced tomfoolery."

Creston Clarke opened his season last
Thursday at Wilmington, Del., in "The Last
of His Race," supported by Adelaide Prince
and a company of twenty. Mr. Clarke will
not be seen this season in "Hamlet," or
any of his other Shakespearean characters,
but will confine himself to "The Last of
His Race," "David Garrick" and "The
Lady of Lyons," For the first named play
a special equipment of scenery is carried.

The debut in vaudeville of a noted actor
or a famous singer is quite an ordinary affir nowadays. People no longer shake
their heads and say "Too bad" when these
announcements are made. At last, however, comes the direst blow of all, and
again vandeville gains at the expense of
the "legit." In a word, Steve Brodie, the
eminent Thespian, who has incidentally
jumped a few bridges, is to appear at the
Pleasure Palace to-morrow night. It is not
clear just what he is to do, but it is hinted
that he will insjst upon singing at least
one song. Please omit flowers.—New York
Herald.

Miss Lottie Collins of "Ta-ra-ra-boom-deaye" fame is now wishing that she had not

that he will ingist upon singing at least one song. Please omit flowers.—New York Herald.

Miss Lottle Collins of "Ta-ra-ra-boom-deaye" fame is now wishing that she had not sued a London paper for calling one of her new songs "vulgar." The \$100 which she was awarded will poorly repay her for the loss of advertising resulting from all the London papers suddenly ceasing to mention her name. Her only resort now seems to he to sue them all for engaging in a conspiracy of silence, but she may decide to follow the example of the artist who reported to Whistler that he was the victim of a conspiracy of that sort, and asked for advice. "Join it." Whistler promptly replied.—Springfield (Mass.) Republican.

The attraction at the Coates for the week beginning, Monday, September 27, with matinees Wednesday and Saturday, will be the new laughing success, entitled "Miss Francis of Yale." written by Michael Morton, a playwright of good repute. When Manager Charles Frohman first produced "Charley's Aunt" at the Standard theater, New York, he selected the famous English comedian, Etienne Girardot, to create the title role. Girardot made an enormous hit and he performed the leading role in New York city for one solid year, Mr. Girardot last season selected a new role in "Miss Francis of Yale." in which he has duplicated his "Charley's Aunt" success. The farce is of the same order as "Mr. Wilkinson's Widows." "Jane," etc. Manager Brenton Thorpe has east the comedy with players of artistic merit. New and handsome scenery will be shown, which is carried complete by the company. The company includes Messrs. Owen Westford, Raymund Capp, George F, Farren, Louis Grisel, and the Misses Lavinia Shannon, Sarah McVicker, Monte Donico, Gertrude Homan and Idalene Cotton.

PENSIONS.

Washington, Sept. 18.—The following pen-sions have been granted:
MISSOURI,
Original—George Buckshorn, Memorial

washington, Sept. 13.—The following pensions have been granted:

MISSOURI.

Original—George Buckshorn, Memorial home, St. Louis, city: Henry Moenkemann, St. Louis; William H. Shopley, Hillsboro; John W. Long, Homersville; James Greenlee, deceased, Rock Springs, (Special, September 2) John Stephenson, Vienna, Restoration and increase—William P. Woods, deceased, Cabool; William S.Hutchinson, Eldorado Springs,

Renewal—Elisha Masters, Sedgewickville, Increase—Frank &C. Chambers, Brunswick; Constantine P. Berry, Aurora; James Phipps, Sparta; Antifony Tansey, Green City; Christopher Davis, Mexico; Stephen Nix, Preston.

Relssue—Renard Napper, Carthage; George W. Shults, Cralg.

Original, widows, etc.—Casse Thurston, Hastain; Mary J. Martin, Iberia; minor of George Pursley, Boliver; Mary H. Woods, Cabool; Naney Blueford, Kansas City, Mexican war widows—Margaret G. Caldwell, Pleasant View.

Survivors Indian wars—Adam Miller, Linn.

KANSAS.

Original—David John, Fort Scott: John

Survivors Indian wars-Adam Miller, Linu.

KANSAS.
Original-David John, Fort Scott: John Warner, National Military home, Leavenworth: George W. Atkinson. Linton; Charles S. Gardner, Ottawa; Linis S. Dunlap, Eldorado: John Meyers, National Military home, Leavenworth.
Supplemental-Josiah Minor, Cottonwood Falls.
Restoration and increase-James Harness, Valley Falls.
Increase-George N. Moses, Great Bend; Frank H. Russell, Leavenworth.
Reissue-Lucius T. Barbour, Dearing.
Reissue and increase-Albert M. Whitte-ker, Thayer.
Original, widows, etc.—(Special, September 8) Malvina H. Angle, North Topeka; (special, September 8) Milora H. Angle, North Topeka; (special, September 8) minors of Samuel C. Gregg, North Topeka; Hattle A. Hilliard, Westmoreland; Eliza A. Primmer, Lyndon; Mary J. Case, Formosa.
OKLAHOMA TERRITORY.
Additional-John B. Boyd, Guthrie.
Restoration and reissue—Samuel M. Robinson, Blackwell.
INDIAN TERRITORY.
Original-James McCamish, Vinita,

TOPEKA FALL FESTIVITIES.

September 27th to October 2nd. Fare, two dollars for the round trip fron Fare, two dollars for the round trip from Kansas City. Special trains will leave Kansas City on the SANTA FE ROUTE on September 28th, 29th and 39th, and October 1st at 7:39 a.m., arriving in Topeka in time for the morning parades. Chief Hale and delegation of firemen will leave Kansas City on the morning of the 28th and give special exhibition.

For further information and tickets, call at Santa Fe Route ticket offices, northeast corner Tenth and Main streets, and 1050 Union avenue.

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continue daily with a personally conducted
excursion once each week. Observation
cars for use of passengers on all trains to
view the magnificent scenery on Shasta
Route. This is by all odds the finest route
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J. B. FRAWLEY, General Agent,

Santa Fe Route. On Sentember 21st. October 5th and 19th the Santa Fe Route will sell Homeseekers' Excursion tickets to points in Kansas, Oklahoma, Indian Territory, Texas, Colorado, Utah, etc., at greatly reduced rates, For retes and narticulars, call at Santa Fe Route ticket offices, northeast corner Tenth and Main streets, or 1959 Union aven To CHICAGO via the BURLINGTON ROUTE is only \$7.00 on September 21st, 22d, 28th and 30th.

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Therefore there is no occasion for you to be unfriendly. but visit our store, as it will be at your disposal and you will readily see the advisability of ASKING ALL MERCHANTS WITH WHOM YOU TRADE FOR TRADING STAMPS. AND REST ASSURED THAT IF THEY DESIRE YOUR TRADE THEY WILL SUPPLY YOU WITH THEM.

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